

SAN FRANCISCO CINEMATHEQUE

THE REGULAR BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS. 800 CHESTNUT STREET, AND 762 VALENCIA STREET, SAN FRANCISCO

SAN FRANCISCO ART INSTITUTE

800 CHESTNUT ST., SF

NEW COLLEGE

762 VALENCIA ST., SF

SPECIAL! NEW FRENCH AVANT-GARDE FILM - 3 Programs at SFAI - Tuesday, Friday, and Saturday, May 3, 6, 7 - Call 771-7020 OR 558-8129 for details.

SUNDAY

MICHAEL GRAY

THE MURDER OF FRED HAMPTON

MAY 1

A vivid portrait of Fred Hampton, charismatic leader of the Illinois Black Panther Party, from his articulate attempt to demonstrate that the highest aspirations of Black people are the same as the aspirations and desires of oppressed people everywhere, to his brutal murder by the Chicago police in 1969. Film-maker Gray begins in the wreckage of Hampton's apartment minutes after the pre-dawn police raid and continues in a relentless inquiry which finally exposes the lies of the official cover-up. A classic documentary and a terrifying reminder of the turbulent 1960's.

THURSDAY

NEW ANIMATION

MAY 5

Tonight's program presents some of the most interesting personal/experimental animations made during the last few years, as well as a perennial favorite by Len Lye. Highlighted are locally produced films by Bill Yarrington, Stephanie Maxwell, Jim Irwin, Karen Barbour, and Larry Jordan, and the SF premiere of Harry Smith's most recent collage (in color). I.D.N.O. (1982) by J. Irwin, CHANTS/CHANCE (1983) by B. Yarrington, GA (1982) by S. Maxwell, FLYING FUR (1982) by G. Griffin, MIRROR ANIMATION (1976) by H. Smith, CARABOSSE (1980) by L. Jordan, FREE RADICALS (1979) by L. Lye, DRUM DANCE (1983) by K. Barbour. Prog. by S.A. and J.S.

KEN KOBLAND

TUESDAY ONLY!

MAY 3

VESTIBULE (In 3 episodes) (1977-78), 24 min., LANDSCAPE AND DESIRE (1981), 58 min. New York based Ken Kobland is one of the most accomplished masters of the optical printer, and his work forms an interesting contrast to other filmmakers whose primary concern has been the use of this instrument (i.e. Pat O'Neill). Throughout his earlier films (FRAME, VESTIBULE, etc.), Kobland created distortions and tensions of film space which were complex and often mystifying. Of LANDSCAPE AND DESIRE, John Hanhardt of the Whitney Museum has written: "LANDSCAPE... began as a project based on Beckett's story 'The Lost Ones'. That text, its landscape, its expression of territoriality and its language of alienation bracket Kobland's film."

JACKIE REYNAL

DEUX FOIS

MAY 8

Presented by film critic Jonathan Rosenbaum. DEUX FOIS (1970) offers a critique of the notion of woman as a spectacle in classical narrative cinema. Her film poses the problem of the place of woman within the dominant representational mode and enacts transgressions on the structure of that representation. In its deconstruction of woman as object for erotic contemplation, the film examines the mechanisms of voyeuristic pleasure which are implied not only in the viewing situation itself but also in the patriarchal mode which defines it." (Camera Obscura No. 1) Prog. by L.T.

ALAN SONDHEIM

SELECTED FILMS

MAY 12

Alan Sondheim well known as a video artist, theorist and writer (Individuals: Post-Movement Art in America, Dutton 1977) has produced over 50 films in the last three years. The films are relentless, brilliant, disturbing by turns; Sondheim has an unparalleled capacity for tracing the fleeting intensities between discursive rigour and formal abandon. He has recently returned from Tasmania where he held a teaching position. Prog. by L.T.

SATURDAY

BRETH/OSBORNE

SELECTED FILMS

MAY 7

"From an oasis, a pair of Aces/Deuces are wild./Cards with faces must take their places./Shuffle the pile." -R.B. & S.O. Breth and Osborne both live in Chicago and have been making personal film for several years. Breth, born in Vienna, Austria, is also active as a still photographer, and has been involved with an ongoing diary work (Memorials and Miniatures) which is comprised of in-camera edited 8 and super 8 rolls; Osborne, long active in Chicago experimental film, has won numerous awards and exhibited his films throughout the country. Of ANTHEM (1981) Osborne says: "the true meaning of the Star Spangled Banner emerges from the base paths."

ALEXANDER KLUGE

THE PATRIOT

MAY 15

(1979) 121 min. German with English subtitles. In Germany, Alexander Kluge has long been considered one of the most important figures in the "new German cinema", having made over two dozen short and feature films since 1960, while remaining virtually unknown in the U.S. Of DIE PATRIOTIN critic J. Hoberman writes: "The film is a prismatic assemblage incorporating all manner of documentary, staged and found material. The eponymous heroine is a high school history teacher who picks up a shovel and goes in search of German history. Before long, she realizes so much of the national past has been repressed that it becomes necessary to change history in order to teach it..." Prog. by J.S. Co-sponsored by the Goethe Institute

RICHARD GAIKOWSKI SELECTS

NEW WAVE SHORTS

MAY 19

YELLO, 3 min., by Dieter Meier from Switzerland; FRICTION, 5 min., by Tadashi Hersoe from Japan; LOST ROOM, 6 min., by Hermann Lederle from Germany; SOUL CITY with the Fleshtones-3 min., by M. Henry Jones from NYC; JINX with Tuxedomoon, 5 min., by Graeme Whiffler; CAR WASH, 4 min., with Flipper, TOO YOUNG, 3 min., and COMMUNITY SERVICE, 10 min., about call-in sex, by Elizabeth Sher, Berkeley; MOMAND DAD, 2 min., by Karen McKinnis; MOODY TEENAGER, 7 min., by Richard Gaiowski; DIRT, 7 min., by Mike Conner; and UNITS TRAINING FILM with the Units, by Scott Ryser.

MEXICAN SUPER-8 CINEMA

MAY 14

Herrera, the director of the Zacatecas International Film Festival, will be screening and discussing a selection of recent experimental, narrative and documentary films from Zacatecas, Durango and Jalisco, Mexico, including a selection of his own work in Super-8 sound. Many of the films on the program have never been screened in the United States. Filmmakers include Alfredo Gurrula from Mexico City, J. Carlos Majul from Durango, and Raul Lopez Herrera from Zacatecas. Prog. by G.V.

Films introduced by Raul Lopez Herrera.

JEAN-MARIE STRAUB

MAY 22

THE CHRONICLE OF ANNA MAGDELANA BACH, a monument of German cinema, is a brilliant portrait of composer Johann Sebastian Bach. The serene visuals of the film, suggestive of Dutch painting, are juxtaposed with a spoken text, drawn from the letters and manuscripts of the composer, revealing a life of poverty and frustration. The film is a music lover's dream with selections of Bach's work magnificently performed on period instruments. It stars the legendary harpsichordist Gustav Leonhardt as Bach. Prog. by J.S. and S.A.

NEW SWEDISH FILMS

MAY 26

This program is a condensation of a national touring program curated by NY filmmakers Leandro Katz and Karen Kay which presented films by many of Sweden's most interesting independent filmmakers. Included tonight: UNDER THE SKIN OF THE CITY (1980) by Johan Donner, stars a Dean-like punk musician, and transforms Sweden into a gritty, subway driven land of despair; BY NIGHT (1981) by Lennart Gustafsson, an animation about potential horrors of the night, with sudden sounds and weird transformations of objects into their sinister counterparts; also MAMA, PAPA, BARN (1978) by Marie-Louise De Beer Bergenstrahle, and HOMO LUDENS (1966) by Ake Karlung. A cut-out animation which serves as a reminder of America's involvement in Vietnam.

GUTMAN/LINDER/COWAN

MAY 21

FOUR EROTIC CONFESSIONS

CLOTHED IN MUSCLE - A DANCE OF THE BODY (1981) and HANDS DOWN (1983) by Walter Gutman; Gutman says of CLOTHED... "The star is Claudia Wilbourn, one of the founding mothers and champions of Women's Body Building. She is also a sculptor and writer..." SOUL FREEZE (1967) by Bob Cowan, which "explores with shocking intensity the guilty erotic fantasies of a Catholic priest..." A devastating film with feverish momentum." - Clara Mayer; WOMANCOCK (1965) by Carl Linder, "an exploration into the wiles and myths women create - and also those imposed upon them" G. Barrios. Prog. by M.W.

TIM BURNS

MAY 29

(1980) Australia, 80 min., color. AGAINST THE GRAIN is a film concerned with politics and communication, with the political representation of violence against and by the state. Influenced by the Red Brigade in Italy, the Red Army Faction in West Germany and by the work of Fassbinder and Genet, the film follows the political aspirations of a young artist who uses individual violence against the brutality of the state. The film's fascination with technology, surveillance and nuclear power, its use of politically-charged texts by Sontag, Genet, Camus, and its setting in what looks like a mirror-image of the American West create a kind of Godardian "Mission Impossible." Prog. by J.S.

BLACK FILMMAKERS - 1

JUNE 2

BLACK EXPERIMENTS IN FILM: SOMETIMES LIKE TALKING TO YOURSELF

Presented by Toney Merritt. One of two programs of experimental films by Black filmmakers, unique in that it is assumed that Black filmmakers focus their creative energies primarily in the production of films in the traditional modes of documentary and social narrative. Personal, experimental films by Black filmmakers James, Beck, Sands, McCann, Merritt, and others will be featured.

JACK CHAMBERS

MAY 28

HART OF LONDON explores the cyclical relation between creation and destruction, birth and death. "A dense feature-length, multi-image 'symphonic' film whose scope is utterly breathtaking. Without a doubt it is a masterpiece. In its quick cutting, its transitions from positive to negative imagery, its jittery, anxious camera movement, its vision of death as the slaughter of innocents, and above all, its deep interest in the qualities of light, the work resembles the films of Stan Brakhage, whose works Chambers admired considerably." - Bruce Elder "A masterpiece." - Michael Snow Chambers was one of Canada's most respected painters who devoted the final years of his life to filmmaking. Prog. by G.V.

BLACK FILMMAKERS - 2

JUNE 5

BLACK EXPERIMENTS IN FILM: SOMETIMES LIKE TALKING TO YOURSELF

Presented by Toney Merritt. One of two programs of experimental films by Black filmmakers, unique in that it is assumed that Black filmmakers focus their creative energies primarily in the production of films in the traditional modes of documentary and social narrative. Personal, experimental films by Black filmmakers James, Beck, Sands, McCann, Merritt, and others will be featured.

GEORGE AND MIKE KUCHAR

JUNE 9

These 16mm works are some of the newest examples of the twin brothers' solo films and also collaborative projects involving filmmaking students from the Art Institute. It is basically an evening of drama with excursions here and there into the never-never land of low budget, period pieces. THE PASSIONS (1982), 20 min. Bay Area premiere. Mike Kuchar and his film-making class explore human emotions in the raw with vibrant splashes of brutal color and left-over trash for sets. The acting ensemble wrestles with his script in a noble manner and lets nothing come in the way of the film's progression from violence to utter self disgust. Also: FABLE FOR A NEW AGE (1983), 25 min., ISLAND OF THE SLEEPING SOULS (1982), 20 min., CATTLE MUTILATIONS (1983), 25 min., Bay Area premiere, THE ONEERS (1983) 10 min.

JONAS MEKAS

NEW DIARIES

JUNE 4

Jonas Mekas, also known as "the great Pixillator", is generally credited with the invention of the diary form in cinema. In addition to being inventive in form, his films are valuable documents of American culture, drawing on 30 years of involvement as an artist. Two recent additions to his ongoing film autobiography will be presented: NOTES FOR JEROME (1978), 50 min., filmed in 1966, '67 and '74 for fellow filmmaker Jerome Hill, with Taylor Meade, the Living Theatre and lots of music; IN BETWEEN (1978), 50 min., filmed in 1964-68, with Mel Lyman, Salvatore Dali, Diane Di Prima, Allen Ginsberg Norman Mailer, and Jack Smith, a "period piece". Prog. by G.V. and C.V.

F.W. MURNAU

FAUST

JUNE 12

(1926) Silent. English with German subtitles, Germany, 148 min. "Scenes such as that of the Four Horsemen of the Apocalypse riding the sky like a Durer engraving come to life or that of Lucifer expelled from Heaven by a resplendent, winged archangel help to make Murnau's FAUST one of the most accomplished films of the silent era." - Carlos Clarens. In addition to FAUST, Murnau is best known for NOSFERATU, SUNRISE, and THE LAST LAUGH.

ROBERT FRANK

JUNE 16

This program will feature two SF premieres: ENERGY AND HOW TO GET IT (1982), 32 min., with William Burroughs, and LIFE DANCES ON (1980), 32 min.; plus a rare screening of KEEP BUSY (1975), by internationally known photographer (The Americans) and filmmaker (Pull My Daisy) Robert Frank. J. Hoberman of the Village Voice believes Frank hit his stride in the 1970's with films such as "the sad, elusive LIFE DANCES ON which touches on the accidental death of his daughter, Andrea, and his self-destructive assistant Danny Seymour" and KEEP BUSY, a superbly photographed study of the Nova Scotia seacoast with a vaguely allegorical script by R. Wurlitzer. Prog. by M.W.

ANN ARBOR FESTIVAL

JUNE 11

At 777 Valencia Street. A one-program condensation of the films shown at the last Ann Arbor Film Festival. Tonight's selection was made by Ed Jones, a local filmmaker who was also one of the Festival's judges. FILMS: TENDER NEGATIVE by Chuck Hudina, 5 min., AS I AM AS I AM by Toney Merritt, 5 min., PANORAMA by Michael Rudnick, 12 min., DELIVERY MAN by Emily Hubley, 7 min., VARIATIONS ON A THEME BY PROUST by Bill Sherwood, 13 min., BARBARIAN EPI- SODES by Elizabeth Ross, 18 min., LEASHED by Doug Wendt, GRACELAND GATEWALK by Huey, 13 min., NO PROBLEM by Lisa Andrei, 10 min., POSSUM O! POSSUM by Greg Killmaster, 28 min.

FRANK VITALE

MONTREAL MAIN

JUNE 19

(1974) 80 min., color. "With delicacy and feeling, Frank Vitale's MONTREAL MAIN explores the relationship between Frank, a twenty-eight year old photographer, and Johnny, a fourteen year old boy with whom he has fallen in love. The conflicts that arise between Frank and Johnny, Johnny and his family, Frank and his disapproving straight and homosexual friends, the manipulations and power struggle between people, and the need for love and care, are portrayed with sympathy and honesty... The actors take their own names into the film and sometimes... their own roles; But actor-writer-director Frank Vitale has succeeded in doing something more - considerably more - than to take advantage of filmed psychodrama." - William Kuhns, TAKE ONE. Prog. by M.W.

GEHR/GERSON

NEW FILMS

JUNE 23

FILMS: UNTITLED (1974), 10 min., UNTITLED (1977), 5 min., MIRAGE, 9 min., TABLE, 14 min., SHIFT, 3 min., (all 1980-82) by Ernie Gehr. EPISODES FROM A SECRET LIFE (1982) by Barry Gerson, 30 min. New or recently released films by two New York filmmakers whose work has been consistently among the most influential and satisfying of the personal/formalist cinema. Amy Taubin has written: "UNTITLED (1974), is the first film in which his choices are not governed by working through a system. The choices of the editing process are, for the first time, equal in importance and complexity to the choices made in the camera... The image is brilliant, subtle, and at times delicious." Gerson's EPISODES... is his most complex and successful film in many years, and is included in the current Whitney Biennial. Prog. by S.A. and C.V.

STUART SHERMAN

FILMS & SOUND PIECES

JUNE 18

Sherman is one of the seminal performance artists of the past decade, and he has also completed over twenty short films which have shown in a broad range of contexts throughout America and in Europe (he has been represented in two Whitney Biennials). Each film demonstrates a complex idea through a precise sequence of images depicting common scenes and actions in unusual contexts. Sherman scripts, directs, and edits his films, and has worked with many noted camerapeople. Tonight's program will include all of Sherman's films (totaling under 40 minutes) and two of his sound pieces.

G. GRITCHER

LAUGHTER THROUGH TEARS

JUNE 26

(1933) 82 min., Directed by G. Gritcher; based on the story "Mottelle Peyse, the Cantor's Son" by Sholom Aleichem. With the Yiddish Art Theatre Players. In Yiddish with English subtitles. The early talkies produced a rich body of little-known features which captured the vitality and artistry of the Yiddish theater of the 20th century. LAUGHTER... was filmed in America and the USSR, and recreates life in Kozedayevka, a poor Jewish village in old Russia. Filled with poignant reminders of a forgotten culture, the film brims with an immediacy few Hollywood films have ever achieved.

NEW GERMAN FILMS

JUNE 30

Presented by Arsenal Director Alf Bold. The Arsenal is one of Europe's most active film centers, operating a full-time Cinematheque, bookstore, and distribution facility for independent filmmakers. Bold, its director, has programmed the Forum of Young Cinema in the Berlin Film Festival for many years, and is touring the US with a selection of new films by younger German filmmakers. Tonight's program includes: CHANGE (1981) by Christophe Janetzko, GUMMIBAERCHENFILM (1983) by Hille Koehne, ICH SAGE TANNEN (1982) by Axel Scheffler, and PILGERSTROM (1983) and other films made by the Anarchist Gummizelle Duesseldorf.

DAVID LARCHER

JUNE 25

(1975) two screens, 2 1/2 hours. THE MONKEY'S BIRTHDAY, the second film by Britain's premiere visionary filmmaker, is a record of the journey from Europe to the Orient by a band of performers, musicians and their children. Along the way the scenery is transformed by "cinematic" to resemble an incredible landscape of the imagination with phallic moonscapes and majestic mosques bringing forth wondrous spirits. Prog. by C.V.

ALL SHOWS BEGIN AT 8PM.

Admission: \$3.00, single show; \$10.00 pass is good for 5 events; \$1.50, N.C. and SFAI Students with I.D. All programs begin at 8 P.M. Seating at New College is limited. Come early. Latecomers may be asked to wait. For further information on any programs, please call 558-8129. If you would like to receive future calendars by mail, send your name, address and zip code to our office: 480 Potrero Avenue, SF, CA 94110. Work for your admissions! We always need volunteer help, and will happily trade passes for your time. Program selections were made by: Program Director, Steve Anker; Program Committee: Cornelius Moore, Jeffrey Skoller, Leslie Thornton, Guillermo Varela, and Michael Wallin. All-around assistance graciously provided by Carmen Vigil. The SF Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, The California Arts Council, The SF Hotel Tax Fund, and The San Francisco Foundation. For weekly arts information, call the Artline phone at 558-9222. Also, thanks to Tom Faville for all his help and generosity.

THE FILMMAKER WILL APPEAR IN PERSON.

Photograph from Film by Stuart Sherman.

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